

Arkansas School Band and Orchestra Association



SENIOR HIGH ALL-REGION / ALL-STATE TRYOUT MATERIAL

2017-2018 – Set I ~ 2018-2019 – Set II ~ 2019-2020 – Set III

MAJOR AND MINOR SCALES FOR ALL INSTRUMENTS

Scales are not listed in concert pitch for transposing instruments.

They are to be played by memory at a tempo of quarter=72+, and in the following rhythmic pattern:

2/4: One 8th note, followed by six 16th notes, etc. to be

TONGUED, ASCENDING and DESCENDING unless noted otherwise.

CHROMATIC SCALES FOR ALL INSTRUMENTS

Play in 16 counts of 8th note triplets followed by 1 quarter note, tongued, 2 octaves.

Each instrument will start on pitch indicated.

Check figure below for a starting pitch for each instrument.



FLUTE

Two Octaves

Major: c1, g1, d1, a1, e1, b1, f1, bb1, eb1, ab1, db1, gb1

Minor: a1, e1, b1, f#1, c#1, g#1, d1, g1, c1, f1, bb1, eb1

Chromatic: c1

OBOE

Two Octaves

Major: c1, d1, e1, b, f1, bb, eb1, db1

Minor: e1, b, c#1, d1, c1, f1, bb, eb1

Chromatic: c1

One Octave

Major: g1, a1, ab1, gb1

Minor: a1, f#1, g#1, g1

SR SCALES CONTINUED

BASSOON

Two Octaves

Major: C, G, D, A, E, BB, F, BBb, Eb, Ab, Db, Gb
Minor: A, E, BB, F#, C#, G#, D, G, C, F, BBb, Eb
Chromatic: F

CLARINET

Two Octaves

Major: c1, g, d1, a, e, b, f, bb, eb1, ab, db1, gb
Minor: a, e, b, f#, c#1, g#, d1, g, c1, f, bb, eb1
Chromatic: c1

LOW CLARINET

Two Octaves

Major: c1, g, a, e, b, f, bb, ab, gb
Minor: a, e, b, f#, g#, g, c1, f, bb
Chromatic: c1

One Octave

Major: d1, eb1, db1
Minor: c#1, d1, eb1

SAXOPHONE

Two Octaves

Major: c1, d1, e1, b, f1, bb, eb1, db1
Minor: e1, b, c#1, d1, c1, bb, eb1, f1
Chromatic: c1

One Octave

Major: g1, a1, ab1, gb1
Minor: a1, f#1, g#1, g1

TRUMPET and BARITONE TC

Two Octaves

Major: c1, g, a, b, bb, ab, gb
Minor: a, b, f#, g#, g, c1, bb
Chromatic: g

One Octave

Major: d1, e1, f1, eb1, db1
Minor: e1, c#1, d1, f1, eb1

FRENCH HORN

Two Octaves

Major: c, g, d, a, e, b, f, bb, eb, ab, db, gb
Minor: a, e, b, f#, c#, g#, d, g, c, f, bb, eb
Chromatic: f

SR SCALES CONTINUED

TROMBONE and BARITONE BC

Two Octaves

Major: G, A, E, F, Bb, Ab, Gb

Minor: A, E, F#, G#, G, F, Bb

Chromatic: F

One Octave

Major: C, d, B, eb, db

Minor: B, c#, d, c, eb

BASS TROMBONE

Two Octaves

Major: C, G, D, A, E, BB, F, BBb, Eb, Ab, Db, Gb

Minor: A, E, BB, F#, C#, G#, D, G, C, F, BBb, Eb

Chromatic: F

TUBA

Two Octaves

Major: GG, AA, EE, FF, BBb, AAb, GGb

Minor: AA, EE, FF#, GG#, GG, FF, BBb

Chromatic: FF

One Octave

Major: C, D, BB, Eb, Db

Minor: BB, C#, D, C, Eb

STRING BASS

Two Octaves

Major: c, G, d, A, E, B, F, Bb, eb, Ab, db, Gb

Minor: A, E, B, F#, c#, G#, d, G, c, F, Bb, eb

Chromatic: F

XYLOPHONE

Two Octaves

Major: c1, g1, d1, a1, e1, b1, f1, bb1, eb1, ab1, db1, gb1

Minor: a1, e1, b1, f#1, c#1, g#1, d1, g1, c1, f1, bb1, eb1

Chromatic: g

**WHEN AN EXERCISE EXTENDS TO THE SECOND PAGE,
BOTH PAGES ARE TO BE USED UNLESS OTHERWISE NOTED.**

FLUTE (Revised 2014)

SELECTED STUDIES FOR FLUTE by H. Voxman, Rubank (Material Revised 1999)

| | Page | Exercise | | |
|----------------|-------------|----------------------------|---------------------|-------|
| Set I | 8 | | Quarter note | 42 |
| | 13 | | Eighth note | 144 |
| | 25 | | Dotted eighth note | 84-88 |
| | 68 | C Major 3rds, lines 3 & 4 | Quarter note | 92+ |
| | 72 | bb minor 3rds, lines 5 & 6 | Quarter note | 92+ |
| | 75 | Line 3 | Quarter note | 92+ |
| Set II | 17 | | Quarter note | 46 |
| | 23 | (In one) | Dotted quarter note | 54-60 |
| | 24-25 | | Quarter note | 75 |
| | 69 | b minor 3rds, lines 7 & 8 | Quarter note | 92+ |
| | 71 | Ab Major 3rds, lines 5 & 6 | Quarter note | 92+ |
| | 76 | Line 3 | Quarter note | 92+ |
| Set III | 40 | This page only (In one) | Dotted quarter note | 69 |
| | 50 | | Dotted quarter note | 60-65 |
| | 10 | | Eighth note | 108 |
| | 71 | B Major 3rds, lines 9 & 10 | Quarter note | 92+ |
| | 70 | f# minor 3rds, lines 5 & 6 | Quarter note | 92+ |
| | 75 | c minor, line 7 | Quarter note | 92+ |

OBOE

SELECTED STUDIES FOR OBOE by H. Voxman, Rubank (Material Revised 2008)

* Indicates to use Articulation "A"

| | Page | Exercise | | |
|----------------|-------------|---------------------------|---------------------|--------|
| Set I | 6 | F Major | Quarter note | 78 |
| | 8 | d minor | Eighth note | 92 |
| | 15 | Bb Major | Dotted quarter note | 60+ |
| | * 68 | G Major 3rds | Quarter note | 72+ |
| | * 75 | D Major Arpeggio | Quarter note | 72+ |
| Set II | 18 | g minor | Dotted quarter note | 68 |
| | 19 | D Major | Dotted quarter note | 60+ |
| | 37 | f minor | Quarter note | 58-68 |
| | * 69 | D Major 3rds | Quarter note | 72+ |
| | * 74 | g minor Arpeggio | Quarter note | 72+ |
| Set III | 16 | g minor - this page only | Dotted quarter note | 60+ |
| | 21 | b minor | Quarter note | 62 |
| | 34 | Ab Major - this page only | Quarter note | 80-100 |
| | * 69 | g minor 3rds | Quarter note | 72+ |
| | * 75 | Eb Major Arpeggio | Quarter note | 72+ |

* Indicates to use Articulation "A"

BASSOON
PRACTICAL METHOD FOR BASSOON by Weissenborn, Carl Fischer

| | Page | Exercise | | |
|----------------|-------------|------------------------|---------------------|------|
| Set I | 67 | 6 | Quarter note | 104+ |
| | 69 | 5 | Quarter note | 104+ |
| | 70 | 3 | Quarter note | 104+ |
| | 47 | Lines 7-10 | Quarter note | 108 |
| | 82-83 | 5 | Quarter note | 108 |
| | 88 | Lines 1-5 + 2 measures | Dotted quarter note | 96+ |
| | 84 | 7 | Quarter note | 88 |
| Set II | 37 | Lines 7 & 8 | Quarter note | 80 |
| | 48 | Lines 8-11 | Quarter note | 116 |
| | 68 | 12 | Quarter note | 104+ |
| | 71 | Bottom line | Quarter note | 76+ |
| | 88 | Line 5, 3rd ms. To end | Dotted quarter note | 96+ |
| | 85 | 10 | Eighth note | 112+ |
| | 86 | 11 | Quarter note | 96 |
| Set III | 66 | 2 | Quarter note | 104+ |
| | 68 | 13 | Quarter note | 104+ |
| | 70 | 2 | Quarter note | 104+ |
| | 81 | 2 | Eighth note | 132 |
| | 84 | 8 | Quarter note | 84+ |
| | 89 | Last 3 lines | Quarter note | 66 |
| | 41 | Lines 7-10 | Eighth note | 132 |

CLARINET (Revised 2011)

ARTISTIC STUDIES BOOK 1 - FROM THE FRENCH SCHOOL FOR CLARINET Edited by David Hite, Southern Music Company
H. KLOSE' METHOD FOR CLARINET, Revised Bellison, Carl Fishcer, (Klose-Prescott)

| | Page | Exercise | | |
|----------------|---------------------------------------|-----------------------|----------------------|-------|
| Set I | ARTISTIC | | | |
| | 94-95 | 9 (measure 50-End) | Quarter note | 92+ |
| | 49 | 3 | Quarter note | 56 |
| | KLOSE' [Klose'-Prescott page numbers] | | | |
| | 127 | [43] E Major | Quarter note | 80+ |
| | 128 | [44] Lines 11, 12, 13 | Quarter note | 80+ |
| | 131 | [47] 7 (1st 5 lines) | Quarter note | 80+ |
| 134 | [50] 16 | Quarter note | 80+ | |
| Set II | ARTISTIC | | | |
| | 88 | 6 (1st page only) | Dotted quarter note | 60-66 |
| | 64 | 19 | Quarter note | 48 |
| | KLOSE' [Klose'-Prescott page numbers] | | | |
| | 126 | [42] d minor | Quarter note | 80+ |
| | 128 | [44] Lines 2, 3, 4 | Quarter note | 80+ |
| | 132 | [48] 8 | Quarter note | 80+ |
| 133 | [49] 13 | Quarter note | 80+ | |
| Set III | ARTISTIC | | | |
| | 62 | 17 | Quarter note | 88 |
| | 68 | 23 | Andante Quarter note | 96 |
| | | | Adagio Quarter note | 58 |
| | KLOSE' [Klose'-Prescott page numbers] | | | |
| | 126 | [42] c minor | Quarter note | 80+ |
| | 128 | [44] Lines 8, 9, 10 | Quarter note | 80+ |
| 130 | [46] 1st 5 lines | Quarter note | 80+ | |
| 133 | [49] 14 | Quarter note | 80+ | |

LOW CLARINET
ADVANCED STUDIES (Weissenborn) Rhoads, SMC (Material Revised 1999)

| | Page | Exercise | | |
|----------------|-------------|------------------------------|---------------------|---------|
| Set I | 1 | 1 | Quarter note | 116-132 |
| | 4 | 6 (1st 4 lines + 2 measures) | Quarter note | 116 |
| | 14 | 18 | Dotted quarter note | 96+ |
| | 15 | 20 | Eighth note | 90-100 |
| | 18 | 24 | Quarter note | 96 |
| Set II | 1 | 2 | Dotted quarter note | 42-52 |
| | 3 | 5 | Quarter note | 108 |
| | 6 | 9 | Eighth note | 108 |
| | 11 | 15 | Quarter note | 112-120 |
| | 18 | 23 | Quarter note | 66-72 |
| Set III | 2 | 3 | Quarter note | 120-126 |
| | 5 | 8 | Quarter note | 96-108 |
| | 6 | 10 | Quarter note | 96-120 |
| | 7 | 11 Adante | Quarter note | 58-72 |
| | | Allegro | Quarter note | 132 |
| | | Tranquillo | Quarter note | 92 |
| 21 | 27 | Quarter note | 108-120 | |

SAXOPHONE
SELECTED STUDIES FOR SAXOPHONE by H. Voxman, Rubank

* Indicates to use Articulation "A"

| | Page | Exercise | | |
|----------------|-------------|-----------------|---------------------|--------|
| Set I | 15 | Entire page | Dotted quarter note | 60+ |
| | 37 | Entire page | Quarter note | 58-68 |
| | * 68 | Bb Major | Quarter note | 60+ |
| | * 70 | A Major | Quarter note | 60+ |
| | * 74 | F Major | Quarter note | 72+ |
| | 60 | Lines 1 – 6 | Dotted Quarter note | 72+ |
| Set II | 13 | Entire page | Quarter note | 88-100 |
| | 19 | Entire page | Dotted quarter note | 54-60 |
| | * 69 | Eb Major | Quarter note | 60+ |
| | * 69 | D Major | Quarter note | 60+ |
| | * 74 | Bb Major | Quarter note | 72+ |
| | 60 | Lines 7-12 | Dotted Quarter note | 72+ |
| Set III | 9 | Entire page | Quarter note | 80-100 |
| | 21 | Entire page | Quarter note | 51-61 |
| | * 68 | d minor | Quarter note | 60+ |
| | * 68 | G Major | Quarter note | 60+ |
| | * 75 | Eb Major | Quarter note | 72+ |
| | 66 | Lines 5 & 6 | Quarter note | 80+ |

* Indicates to use Articulation "A"

TRUMPET

SECOND BOOK OF PRACTICAL STUDIES FOR CORNET/TRUMPET, Getchell-Hovey, Belwin
STUDIES FOR TRUMPET, Voisin, International Music

| | | Exercise | |
|----------------|---------------------|-----------------|---------------------------|
| Set I | STUDIES FOR TRUMPET | 1 | Quarter note 84-96 |
| | | 11 | Quarter note 88-100 |
| | PRACTICAL STUDIES | 80 | Quarter note 54-60 |
| | | 81 | Quarter note 76-80 |
| | | 84 | Quarter note 120-126 |
| | | 105 | Eighth note 80-88 |
| | | 109 | Dotted quarter note 72-80 |
| Set II | STUDIES FOR TRUMPET | 2 | Quarter note 86-106 |
| | | 5 | Quarter note 80-88 |
| | PRACTICAL STUDIES | 78 | Quarter note 66-72 |
| | | 93 | Quarter note 84-92 |
| | | 99 | Eighth note 72-80 |
| | | 101 | Eighth note 120-132 |
| | | 107 | Dotted quarter note 56-64 |
| Set III | STUDIES FOR TRUMPET | 6 | Quarter note 85-96 |
| | | 10 | Quarter note 84-92 |
| | PRACTICAL STUDIES | 86 | Quarter note 92-100 |
| | | 79 | Quarter note 88-96 |
| | | 97 | Eighth note 60-66 |
| | | 106 | Eighth note 60-66 |
| | | 108 | Eighth note 84-96 |

FRENCH HORN

PREPARATORY MELODIES TO SOLO WORK FOR FRENCH HORN, Pottag, Belwin
SECOND BOOK OF PRACTICAL STUDIES FOR FRENCH HORN. Getchell, Belwin (Material Revised 1999)

| | | Page | Exercise | | |
|----------------|----------------------|-------------------|-----------------|---------------------------|---------------------------|
| Set I | PREPARATORY MELODIES | 3 | 6 | Quarter note 85-96 | |
| | | 8 | 21 | Dotted quarter note 56-66 | |
| | | 10 | 27 | Quarter note 76-88 | |
| | | 14 | 36 | Half note 90-108 | |
| | | 32 | 81 | Dotted quarter note 70-80 | |
| | | PRACTICAL STUDIES | 14 | 92 | Dotted quarter note 66-72 |
| | | | 21 | 102 | Quarter note 104-112 |
| Set II | PREPARATORY MELODIES | 11 | 31 | Quarter note 92-104 | |
| | | 19 | 47 | Quarter note 80-94 | |
| | | 21 | 52 | Dotted quarter note 56-66 | |
| | | 28 | 71 | Dotted quarter note 84-92 | |
| | | PRACTICAL STUDIES | 10 | 84 | Quarter note 120-132 |
| | | | 15 | 93 | Dotted quarter note 58-66 |
| | | | 26 | 107 | Quarter note 92-100 |
| Set III | PREPARATORY MELODIES | 8 | 20 | Dotted quarter note 56-66 | |
| | | 20 | 51 | Half note 88-104 | |
| | | 22 | 54 | Quarter note 85-95 | |
| | | 34 | 85 | Dotted quarter note 76-88 | |
| | | PRACTICAL STUDIES | 7 | 79 | Quarter note 88-100 |
| | | | 17 | 96 | Eighth note 76-88 |
| | | | 30 | 111 | Quarter note 96-112 |

TENOR TROMBONE AND BARITONE BC (Revised 2011)

MELODIOUS ETUDES FOR TROMBONE BOOK 1, Selected from the Vocalises of Marco Bordogni (Material Revised 2011)

Arr. By Joannes Rochut, Carl Fischer

40 PROGRESSIVE STUDIES FOR TROMBONE, H. W. Tyrell, Boosey-Hawkes

| | | Exercise | | |
|----------------|---------------------|------------------------------|--------------|------|
| Set I | MELODIOUS ETUDES | 4 | Quarter note | 69 |
| | | 13 | Eighth note | 72 |
| | PROGRESSIVE STUDIES | 16 (10 lines plus 1 quarter) | Quarter note | 72 |
| | | 24 | Quarter note | 72 |
| Set II | MELODIOUS ETUDES | 6 | Quarter note | 60 |
| | | 8 | Eighth note | 86 |
| | PROGRESSIVE STUDIES | 22 | Quarter note | 70 |
| | | 2 | Quarter note | 144+ |
| Set III | MELODIOUS ETUDES | 3 | Quarter note | 104 |
| | | 21 (measure 1-39) | Quarter note | 92 |
| | PROGRESSIVE STUDIES | 15 | Eighth note | 144 |
| | | 10 | Quarter note | 84 |

Indicated Trills are for Baritones Only

BARITONE TC (Revised 2011)

MELODIOUS ETUDES FOR TROMBONE BOOK 1, Selected from the Vocalises of Marco Bordogni (Material Revised 2011)

Arr. By Joannes Rochut, Carl Fischer - [Transposed Available on request from ASBOA Office by permission of Carl Fischer](#)

40 ADVANCED STUDIES FOR TRUMPET, H. W. Tyrell, Boosey-Hawkes

| | | Exercise | | |
|----------------|------------------|--|--------------|------|
| Set I | MELODIOUS ETUDES | 4 | Quarter note | 69 |
| | | 13 | Eighth note | 72 |
| | ADVANCED STUDIES | 16 (12 lines stop at count 1 in the last ms.) | Quarter note | 72 |
| | | 22 | Quarter note | 72 |
| Set II | MELODIOUS ETUDES | 6 | Quarter note | 60 |
| | | 8 | Eighth note | 86 |
| | ADVANCED STUDIES | 20 | Quarter note | 70 |
| | | 1 | Quarter Note | 144+ |
| Set III | MELODIOUS ETUDES | 3 | Quarter note | 104 |
| | | 21 (measure 1-39) | Quarter note | 92 |
| | ADVANCED STUDIES | 15 | Eighth note | 144 |
| | | 11 | Quarter note | 84 |

BASS TROMBONE

20 ETUDES FOR BASS TROMBONE, Gillis, Southern (Material Revised 2008)

All 8va markings are 8va basso

| | Page | Exercise | | |
|----------------|-------|----------|---------------------|-------|
| Set I | 4-5 | 2 | Quarter note | 63 |
| | 9 | 5 | Eighth note | 108 |
| | 13 | 8 | Quarter note | 108 |
| | 26-27 | 17 | Quarter note | 100 |
| Set II | 14-15 | 9 | Quarter note | 108 |
| | 16-17 | 10 | Quarter note | 69 |
| | 28 | 18 | Dotted quarter note | 96 |
| | 29 | 19 | Quarter note | 50-62 |
| Set III | 12 | 7 | Quarter note | 69 |
| | 20 | 13 | Dotted quarter note | 69 |
| | 22-23 | 15 | Dotted quarter note | 100 |
| | 24-25 | 16 | Quarter note | 96 |

All 8va markings are 8va basso

TUBA

24 ARTISTIC STUDIES, Woodruff, Southern

SECOND BOOK OF PRACTICAL STUDIES FOR TUBA, Getchell-Hovey, Belwin (Material Revised 2002)

| | | Page | Exercise | | |
|----------------|----------|-------|----------|---------------------|---------|
| Set I | WOODRUFF | 4-5 | IV | Half note | 88-100 |
| | | 6 | V | Quarter note | 72-80 |
| | | 8-9 | VII | Quarter note | 100-116 |
| | GETCHELL | 10 | 81 | Quarter note | 96-110 |
| | | 15 | 90 | Quarter note | 120-140 |
| Set II | WOODRUFF | 3 | II | Quarter note | 120-138 |
| | | 23 | XVIII | Quarter note | 84-96 |
| | | 16-17 | XIV | Quarter note | 120-144 |
| | GETCHELL | 21 | 100 | Dotted quarter note | 96-110 |
| | | 28 | 111 | Quarter note | 120-132 |
| Set III | WOODRUFF | 15 | XIII | Dotted quarter note | 100-126 |
| | | 27 | XXI | Quarter note | 84-96 |
| | | 11 | IX | Dotted quarter note | 96-120 |
| | GETCHELL | 7 | 76 | Quarter note | 88-96 |
| | | 11 | 83 | Quarter note | 92-100 |

COMPREHENSIVE PERCUSSION

Snare Drum – PORTRAITS IN RHYTHM – Adler/Cirone – Adler/Belwin

Keyboard – MODERN SCHOOL FOR XYLOPHONE – Goldenberg – Chappell/Presser

*[Page #'s for New Goldenberg Edition MODERN SCHOOL FOR Mallet Keyboard Sewrey-Hans-Schneller -Hal Leonard
ISBN # 978-0-7935-1938-5 - Hal Leonard Order # HL 00347776]*

Timpani - MUSICAL STUDIES FOR THE INTERMEDIATE TIMPANIST – Whaley – JR Publications **(Revised 2014)**

| | | Page | Exercise | | |
|----------------|----------|------|---|---------------------|--------|
| Set I | Snare | 12 | 10 | Dotted quarter note | 69 |
| | Keyboard | 78 | XX [71] | Dotted quarter note | 80-90 |
| | Timpani | 31 | All | Dotted quarter note | 72-80 |
| Set II | Snare | 25 | 23 | Quarter note | 72 |
| | Keyboard | 94 | Beginning to C [140-141 - to ct. 1 ms. 5, 141] | Quarter note | 90-100 |
| | Timpani | 28 | All | Quarter note | 58-66 |
| Set III | Snare | 42 | 39 | Quarter note | 84 |
| | Keyboard | 97 | Beginning to J [143-144 - to line 5 ms. 2, 144] | Dotted quarter note | 92-112 |
| | Timpani | 21 | All | Quarter note | 96-108 |

Snare Rudiments: (all years) All are to be played open–closed–open/slow-fast-slow (#PAS number)

Roll Rudiments: Single Stroke Roll (#1); Double Stroke Open Roll (#6); Five Stroke Roll (#7);

Seven Stroke Roll (#9); Nine Stroke Roll (#10),

Diddle Rudiments: Single Paradiddle (#16); Double Paradiddle (#17),

Flam Rudiments: Flam (#20), Flam Accent (#21); Flamacue (#23); Flam Paradiddle (#24),

Drag Rudiments: Drag (#31); Double Drag Tap (#33); Single Ratamacue (#38)

Keyboard Scales: (all years) play 2 octaves:

Major: C1, G1, D1, A1, E1, B1, F1, Bb1, Eb1, Ab1, Db1, Gb1

Minor: a1, e1, b1, f#1, c#1, g#1, d1, g1, c1, f1, bb1, eb1

Chromatic: G to G

Timpani Fundamental (all years)

1 - Tune the starting notes for the listed exercise.

2 - Then, beginning with the lowest pitch,

strike each drum lowest-highest consecutively in a half note rhythm quarter note = 80

STRING BASS

SIMANDL NEW METHOD FOR DOUBLE BASS, BOOK I, Carl Fischer

BELWIN STRING BUILDER, BOOK III, Applebaum, Belwin

| | | Page | Exercise | | |
|----------------|---------|------|----------|---------------------|------|
| Set I | SIMANDL | 31 | 6 (Bb) | Dotted quarter note | 66+ |
| | | 10 | 6 (F) | Quarter note | 72+ |
| | BELWIN | 31 | 95 (C) | Quarter note | 84+ |
| | | 28 | 88 (G) | Quarter note | 112+ |
| Set II | SIMANDL | 10 | 7 (Bb) | Quarter note | 92 |
| | | 20 | 7 (Ab) | Quarter note | 96 |
| | BELWIN | 30 | 94 (G) | Quarter note | 96 |
| | | 31 | 97 (Bb) | Quarter note | 72+ |
| Set III | SIMANDL | 20 | 6 (Ab) | Quarter note | 66+ |
| | | 14 | 4 (C) | Half note | 60 |
| | BELWIN | 27 | 84 (Eb) | Quarter note | 88 |
| | | 32 | 98 (D) | Quarter note | 120 |